

# ON THE REVIEWER'S TABLE

## My Life.

By Richard Wagner. In two volumes. Dodd, Mead & Co. of New York. \$8.50 net.

The publication of an authorized biography of the great composer of Richard Wagner, through the enterprise of an American publishing house, marks a distinct epoch in the history of the year's literature. The work appears in two large volumes with copious illustrations, and is a masterpiece of pieces. One of these was done by E. Kietz in 1842, and the other by the painter, Lenbach, thirty years later, in 1872.

Musician, dramatist and poet, Wagner, with the creator of the music drama, stands by himself in the world of art and equally with Goethe and Napoleon, belongs to universal history. The value of the Wagnerian autobiography depends, moreover, not more upon the story it tells of a vivid personality and a great life, than of a revolution in the world of music, the memoirs being actually compiled between the years 1868 and 1873 by Wagner, from a diary which he kept. The period covered is from 1813 to 1842.

A letter from Wagner to his sister in 1857 mentions the fact that he is dictating the story of his life to his friend and patron, King Ludwig, of Bavaria, to avoid the danger of loss or destruction to so valuable a record. A few copies were privately printed at Bayreuth, the printer being pledged to secrecy. The present work is based on one of these copies, now in possession of the Wagner family.

The record touches many phases of Wagner's many-sided life. It presents him as the musical director of a German provincial theatre, as suffering want in Paris, as shipwrecked in the North Sea, as depressed or exalted in London, as the founder of the Festival Playhouse, and as receiving Kings and Emperors as his guests.

In the first volume there are chapters on Wagner's childhood, schooldays and musical studies. Wagner writes with loving respect of his stepfather, Geyer, who had a great influence over him, and did much to mold his views on art. Incidental mention is made of an occasion when Wagner appeared in a piece of occasion by Weber, "Der Weber" under Elbe. In a tableau as an angel in lights, and later acted the child's part in Kotzebue's "Menschen und Götter." In Dresden, the autobiography, in relation to Wagner's early musical development, says that the first thing of Weber's heard by Wagner was "Huntsman's Chorus," from "Der Freischütz," played by a military band. The overture to "Eldorado" caused him to make inquiries as to the composer, and he learned the strains of Mozart's "Requiem" through that famous composer to his knowledge. Period I, telling of Wagner's travels and first marriage, as well as his visit to Paris, closes with the year 1842. The second period, from 1842 to 1850, is concerned with Dresden and takes the reader to "Rienzi" and "The Flying Dutchman" to "Tannhäuser" and "Lohengrin." Leading musical giants with whom Wagner is brought into contact during this time are Schumann, Liszt, and Brahms. An exciting narrative describes the famous May insurrection in Dresden and Wagner's flight by way of Weimar and Zurich.

The second volume brings into notice the Wagnerian development of Wagner's development. It also contains accounts of his visits to London, Paris and Vienna, and of the performance of "Tannhäuser" in Paris. Lightened up with many a lively anecdote—for, in spite of his gloom and

melancholy introspection, Wagner was full of boisterous tricks and gaiety—the autobiography contains the inner history of the most powerful works, from "Rienzi" to the mighty tetralogy of the "Ring" and "Tristan" and of the gradual development of his style. The reader can follow his three determined attacks on the operatic world of Paris, ending in a glorious triumph; can go with him twice to London, in company with his beloved dog and parrot, and to Venice, where part of "Tristan" was composed.

"The Price."

By Gertrude De S. Wentworth-James. Mitchell Kennerly, of New York and London, publisher. \$1.25 net.

A story in the main of the career of Mrs. Geraldine Ennis, a socially talented and charming Englishwoman, whose radiant and highly successful maturity has been evolved from a middle-class girlhood, poor and quite sordid.

Her joyless and contracted girlhood was ended by a marriage with a wealthy widower within a few months after their second meeting. Geraldine, a morning governess, was transformed into Mrs. Ennis, and, as Geraldine's heart was not involved in her wedding with a man who had had a red-haired American woman for a previous wife, she looked about her for some interest to take a foremost place in her life. A desire to improve her social position obsessed her, but when she was on the point of going from triumph to triumph, when she seemed to have climbed to the top-most round of popularity, another red-haired woman came to see her and claimed to be Arthur Ennis's wife, living not dead, who had simply buried her identity to escape companionship with a man she thoroughly disliked.

This reincarnated woman called herself Olive Kray. Geraldine bribed Olive Kray to silence and disappearance, because she believed that Arthur Ennis's acute feelings of honor would impel him to confess the truth. Then Geraldine resented his position and all she had striven to gain would be lost and she would be done for. Taking the matter in her own hands, Geraldine bargained with Olive Kray. In this way began for her a course of deception, through gambling, through authorship, through living and conviving, until success turned to dust and ashes upon the lips of Mrs. Ennis.

Complications of a different nature also beset Geraldine. While she was desperately struggling to interpose her cleverness between her husband and his knowledge of Olive Kray's presence in London, she met a man, an aviator named Leon Crawley, at an aero show, and fell all the more desperately and strongly in love with him, because she had let the opening years of her girlhood pass without, the emotional side of her nature being awakened.

From this point on the author develops his plot and brings his book to a climax swiftly, surely and irresistibly. The judgment of the reader regarding the cleverness of the author in which a woman is called upon to pay a price, written down upon Fate's book of overcharges.

And in this instance it is not the woman alone of whom payment is exacted. Drastic measures from time immemorial have been employed to teach woman to know her place in creation, but rarely does it happen, as here, that a man-victim is over-

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Your choice of several styles of Silk Pongee Waists in natural color. Some of them plain tailored—others with side plaiting down the front, and another style with a sailor collar of dotted foulard.

\$3.98  
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White Lawn Waists with an embroidered and tucked front. White Lawn Waists, high or Dutch neck styles, embroidered in pink, Copenhagen and black.

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79c  
Were  
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Linen and Linen Skirts in this lot; white only. Plain gore and plaited styles.

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White Linen and White Poplin Skirts that have gotten a little soiled. Plain gored and plaited.

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Heavy natural color linen, 26-inch semi-fitted coat, plain gore skirt. One of the best bargains in the garment section.

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White Lawn Waists with an embroidered and tucked front. White Lawn Waists, high or Dutch neck styles, embroidered in pink, Copenhagen and black.

## LINGERIE DRESSES

Were \$20.00 to \$27.50, \$7.98

Beautiful styles in French lawn and fine white batiste, elaborately trimmed with embroidery, Val lace and Cluny lace. They're a trifle soiled from display.

# OUR SEMI-ANNUAL CLEARANCE SALE OF LINENS

Twice a year—January and July—just previous to inventory, we cut deeply into the prices of Linens. The Linens are clean, fresh and in beautiful patterns. We simply cut prices to reduce stocks to a minimum and make room for new goods.

## CENTRE PIECES

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Value for Value for Value for  
39c 50c 75c

18 and 24 inches round, with an edge of torchon lace and a drawn-work centre.

29c and 35c Tray Cloths, 25c

All-Linen Cloths, 15x27 inches, hemstitched.

75c Bureau Scarfs, 48c

Hemstitched Scalloped Embroidered Scarfs, 15x54 inches.

\$1.25 Bureau, Scarfs, 89c

All-Linen Scarfs, 15x54 inches, hemstitched, drawn work.

\$1.50 Napkins, \$1.00 Doz.

Hemstitched German Linen Napkins, 14x14 inches, silver bleach.

\$2.75 Napkins, \$2.19 Doz.

All Pure German Linen Napkins, 20x20 inches, heavy weight.

\$3.50 Napkins, \$2.98 Doz.

22x22 inch Napkins, full bleach, heavy weight, good patterns.

\$3.50 Table Cloths, \$2.98

Bleached Cloths, all pure linen, good weight, 65x90 inches.

\$6.00 Table Cloths, \$4.69

Extra Fine Damask Cloths, 21-2x21-2 yards, for square or round tables, good weight.

\$6.50 Table Cloths, \$4.98

Extra Heavy Bleached Linen Cloths, 2x3 yards, in all new patterns, wreath centre, deep border.

\$1.50 Table Tops, 89c

Bleached Table Tops, 36-inch size, round or square; scalloped embroidered.

35c and 50c FRENCH LAWN, 25c

We're cutting deeply into the price of all our White Goods. These sheer French Lawns are among the notable examples, 46 inches wide, many of the fabrics half price.

12 1/2c and 17c Colored Batiste Lawn 9 3/4c

Irish Dimities, Irish Linette, yard 9 3/4c. Beautiful patterns you can imagine in white goods, with dots, stripes, and small floral patterns in all colors, 30 inches wide, 9-14 yard.

25c and 29c Egyptian Tissues and French Voiles, 15c yd.

Beautiful cotton fabrics in all colors, 28 and 35 inches wide—imported fabrics that we've reduced close to half price.

SUMMER CLOSING HOURS: 1:00 P. M. SATURDAYS; OTHER DAYS 5:00 P. M.

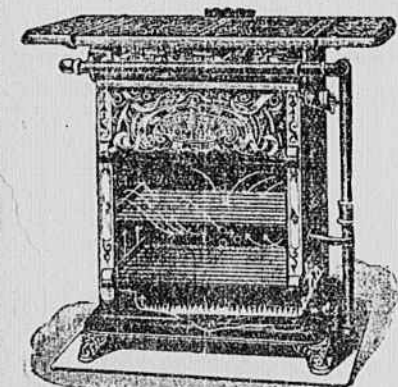
## "The Name Tells The Story"

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THE GREATEST GAS SAVERS

THE DIRECT ACTION "SAVES THE GAS" because it has separate oven and broiler burners, and no heavy deflecting plates.

You use only as much of the Range as you need, and PAY to heat ONLY as much of the Range as you use. When you BAKE you only PAY to heat the OVEN; when you BROIL you only PAY to heat the BROILER. With OTHER gas ranges, with only one burner to heat, both the oven and broiler, you pay to heat the entire range, whether you only bake or only broil.



This cut shows the oven construction. Note how the heat passes directly to the top and thence downward again.

The "DIRECT ACTION" Gas Range is best BECAUSE IT DOES NOT HEAT THE OVEN WHEN YOU BROIL OR TOAST. IT DOES NOT HEAT THE BROILER WHEN YOU BAKE OR ROAST. BROILER FIRE IN PLAIN VIEW WHEN BROILING OR TOASTING. OVEN FIRE IN PLAIN VIEW WHEN BAKING OR ROASTING. BURNER CAPS NOT CAST OR CEMENTED, BUT LOOSE; EASY TO CLEAN.

ALL "DIRECT ACTION" GAS RANGES HAVE REGULATING ORIFICES FOR GAS PRESSURE. THE "DIRECT ACTION" IS IMITATED, BUT NEVER EQUALED. Read "What Others Say About 'Direct Action' Gas Ranges." Copy mailed free.

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## FURTHERMORE

Each operation of a DIRECT ACTION can be properly done. The separate burners can be adjusted separately. You adjust the oven burner to bake properly—you adjust the broiler burner to broil properly. YOU CAN'T ADJUST ONE BURNER, as on other makes, TO DO DOUBLE DUTY WITH JUSTICE TO BOTH OPERATIONS. One operation must be sacrificed in the interest of the other.

## AGAIN

The heat of a DIRECT ACTION, being applied "directly" in the oven, there is no waiting to heat the same. When you light the burner the oven is ready for use.

## ALSO

There being no flue walls, there can be none to rust out—no oven bottom to buckle or corrode.

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